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Portrait of the Letter Cutter in the Enschedé Type Foundry.  
From ENSCHEDE'S PROEF VAN LETTEREN  
Haarlem, 1768.  
See Item No. 306.



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# BOOKS ON PRINTING · BIBLIOGRAPHY ILLUMINATED MANUSCRIPTS & BOOKBINDING

## § I

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4to, unbound. New York, 1891. 5s
  
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4to, wrappers, uncut. Coimbra, privately printed, 1922. £1 1s  
One of a limited edition of 150 copies, initialled by the Author.
  
- 6 **ANGOT** (A.). Histoire de L'Imprimerie à Laval jusqu'en 1789.  
8vo, original paper covers, uncut. Laval, 1892. 6s



- 7 **ANXIONNAT** (Eugène). L'Imprimerie, la Librairie et la Presse, à Gisors de 1779 à 1908.  
Small 4to, original paper covers. Gisors, 1908. **6s**
- 8 **ARCO** (Ricardo del). La Imprenta en Huesca. Apuntes para su Historia.  
4to, wrappers. Madrid, 1911. **15s**
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Post 8vo, original wrappers, uncut. Pons, 1879. **18s**  
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Bigmore and Wyman also refer to "this very curious and esteemed work" (Vol. I., p. 216).

- 116 [**FICHET** (Guillaume).] Epitre adressée à Robert Gaguin le 1<sup>er</sup> Janvier 1472, par Guillaume Fichet sur Introduction de l'Imprimerie à Paris. Reproduction Héliographique de l'exemplaire unique possédé par l'Université de Bâle.

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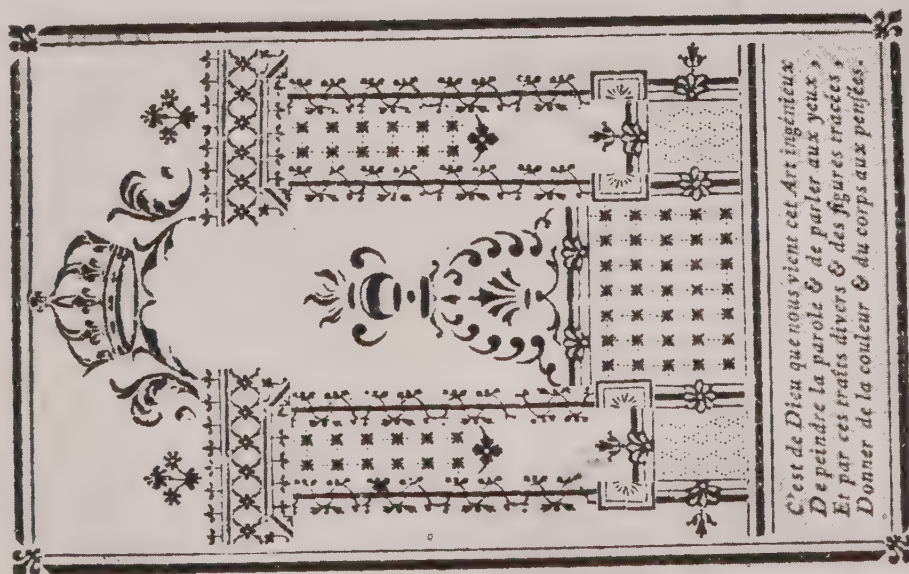
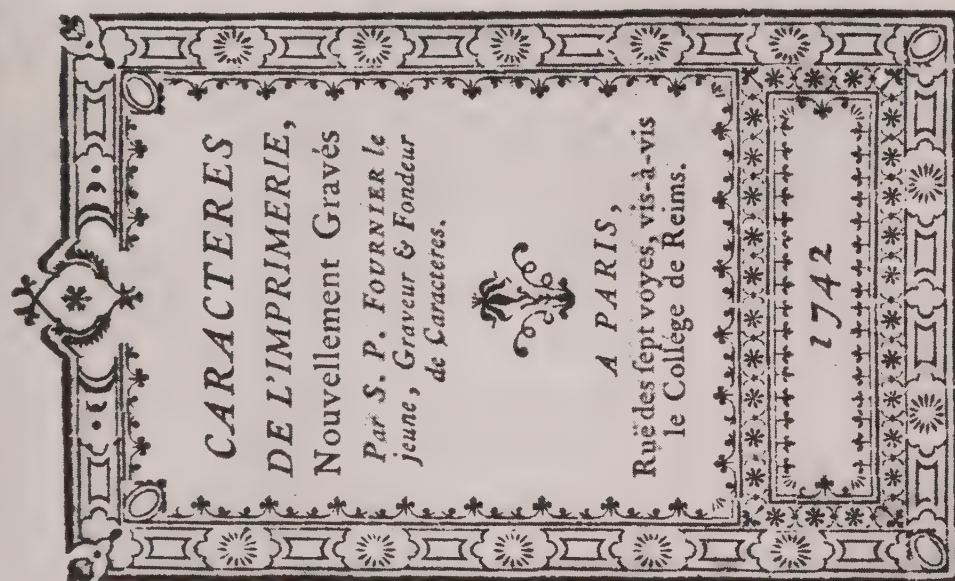


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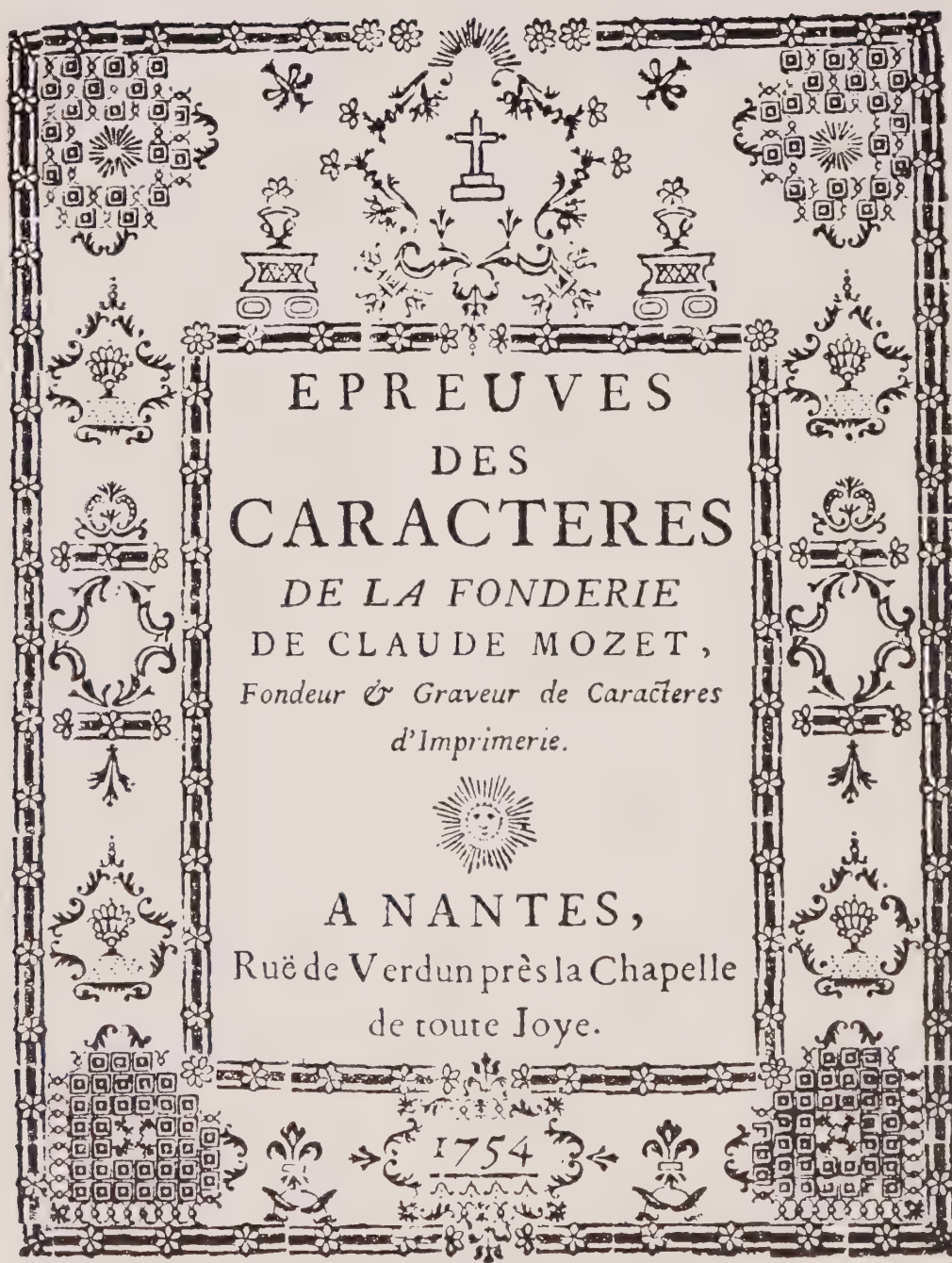


PLATE I.



Frontispiece and Title-page from  
FOURNIER'S 'CARACTERES DE L'IMPRIMERIE.'  
Paris, 1742.  
See Item No. 301.

PLATE II.



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- 254 **SILVESTRE** (L. C.). Marques Typographiques ou Recueil des monogrammes, chiffres, enseignes, emblèmes, devises, rébus et fleurons des libraires et imprimeurs qui ont exercé en France, depuis l'introduction de l'Imprimerie, en 1470, jusqu'à la fin du seizième siècle; à ces marques sont jointes celles des Libraires et Imprimeurs qui pendant la même période ont publié, hors de France, des livres en langue française.

2 vols., large 8vo, half morocco, t. e. g. Paris, 1853-67. £16 16s

This copy contains over thirteen hundred reproductions of Printers' marks.

- 255 **SINGER** (H. W.) and **STRANG** (William). Etching, Engraving and the other Methods of Printing Pictures.

With 10 original plates by, and 4 illustrations after, William Strang.

Square 8vo, original cloth, uncut, t. e. g. London, 1897. £5 5s

HISTORY OF PRINTING IN SWEDEN BEFORE 1740.

- 255a **SJOEGREN** (Arthur). Kort Berättelse om Boktryckeriets begynnelse och Fortgang uti Sverige 1740. With portrait.

4to, wrappers, uncut. Stockholm, 1917.

18s

Numbered copy of a limited edition.

ON PRINTERS' MARKS IN THE 15TH CENTURY.

- 255b **SJOEGREN** (Arthur). Om Boktryckare och Förläggaremärken under 1400-Talet. Nagra anteckningar av A. S.

With numerous woodcut reproductions of printers' devices, etc.

4to, wrappers. Stockholm, 1908.

£1 1s

One of 100 copies. The printers' marks are reproduced from mediaeval German, French, Italian, Dutch, and English presses, including Caxton's.

- 256 **SOCIEDAD ANONIMA**. La Neotipia. Institucion Obrera.

Small 8vo, original wrappers. Barcelona, 1908.

4s 6d

- 257 **SOCIÉTÉ TYPOGRAPHIQUE**. De la Situation faite aux Imprimeurs de Paris par la Société Typographique. Lettre à ses Confrères par J. Claye.

8vo, original paper covers. Paris, 1870.

6s

## BOLOGNESE PRINTERS' MARKS OF THE 15TH CENTURY.

- 258 **SORBELLI** (Albano). *Le Marche Tipografiche Bolognesi nel Secolo XVI.*  
 Handsomely printed in "Inkunabula" Type. With numerous  
 illustrations.  
 4to, original paper covers. Milan (circa 1922). **7s 6d**
- 259 **SOTHEBY** (Samuel Leigh). *Principia Typographica. The Block-  
 Books, or, Xylographic Delineations of Scripture History, issued in  
 Holland, Flanders, and Germany, during the Fifteenth Century,  
 exemplified and considered in connexion with the Origin of Printing.  
 To which is added an attempt to elucidate the character of the Paper-  
 Marks of the Period.*  
 Illustrated with numerous facsimiles of rare block books, early  
 types, printers' devices, paper-marks in the block-books, etc., etc.  
 3 vols., folio, half morocco, uncut. London, 1858. **£12 12s**
- 260 **SOUTHWARD** (John). *Practical Printing, A Handbook of the Art of  
 Typography. Third Edition.*  
 8vo, cloth. London, 1887. **15s**
- 261 **STEELE** (R.). *The Earliest English Music Printing.*  
 With numerous illustrations.  
 4to, original wrappers. London, 1903. **£1 15s**
- 262 **STEELE** (Robert). *The Revival of Printing. A Bibliographical Cata-  
 logue of Works issued by the Chief Modern English Presses, with an  
 Introduction by Robert Steele. Imprinted in the Riccardi Press Fount  
 by Charles T. Jacobi, with facsimiles of the types employed by other  
 Presses.*  
 Royal 8vo, original boards. London, 1912. **£6 6s**  
 One of a limited edition on antique paper, uncut.
- 263 **STEIN** (Henri). *Notice sur l'Imprimerie à Chateaudun.*  
 8vo, original paper covers, uncut. Chateaudun, N.D. **8s**
- 264 **STEIN** (Henri). *Nouveaux Documents sur Wolfgang Hopyl, Imprimeur  
 à Paris.*  
 16 pp., royal 8vo, original paper covers. Paris, 1905. **7s 6d**



- 265 **STEPHANUS** (R.). *Stephanorum Historia, vitas ipsorum ac libros complectens.* With portrait.  
2 vols. in 1, small 8vo, calf. London, 1709. **£1 14s**
- 266 **STOCKMEYER** (I.) and **REBER** (B.). *Beiträge zur Basler Buchdruckergeschichte. Zur Feier des Johannistages 1811.* Herausgegeben von der historischen Gesellschaft zu Basel.  
With specimens of printers' marks.  
Royal 8vo, half morocco. Basle, 1840. **£1 12s**
- 267 **STOWER** (C.). *The Printer's Price-Book, containing the Master Printer's Charges to the Trade for printing works of various descriptions, sizes, types and pages; also a new, easy, and correct method of casting off manuscript and other copy, exemplified in Specimen Pages of different sizes and types.*  
8vo, calf. London, 1814. **£1 10s**
- 268 **SUMMA LIBRORUM**, quos in omnibus scientiis, ac nobilioribus artibus, variis linguis Conscriptos, vel antea nunquam divulgatos, vel utilissimis, et pulcherrimis scholiis, correctionibus que illustratos, in lucem emittet Academia Veneta. With engraved vignette on title.  
Small 4to, old vellum. Venice (in Academia Veneta), 1559. **£4 10s**  
Brunet, No. 31262. "It is known that this Academy was closed down soon after its establishment and did not realize more than a very small proportion of its vast projects. Its catalogue—the books mentioned in the above item being editions which the Academy had proposed to publish—is therefore of little practical value. Nevertheless, the preface, of which Renouard gives an extract, is very curious."
- 269 [**TALLEUR** (Guillaume de).] **VERDIER** (Pierre le). *L'Atelier de Guillaume le Talleur, Premier Imprimeur Rouennais. Histoire et Bibliographie.* Illustrated with 5 large folding plates.  
4to, original grey paper covers, uncut. Rouen, 1916. **£1 10s**
- 270 **TASSIS** (S. A.). *Guide du Correcteur et du Compositeur, donnant la solution des principales difficultés pour l'emploi des lettres majuscules et minuscules dans l'écriture et l'impression.*  
8vo, original wrappers. Paris (1860). **5s**
- 271 **TAVERA** (T. H. Pardo de). *Noticias sobre la Imprenta y el grabado en Filipinas.*  
8vo, wrappers. Madrid, 1893. **£1 1s**  
Retana, 3381. This rare work gives some interesting chapters on the Jesuit, Franciscan, and other ecclesiastical presses in the Philippines.

272 **THIBAUDEAU** (F.). *La Lettre d'Imprimerie.*

With hundreds of illustrations and specimens of types, of great value to students of French Typography.

2 vols., royal 8vo, cloth. Paris, 1921.

£3 3s

A limited issue.

273 **THIBOUST** (C. L.). *L'Excellence de l'Imprimerie. Poème Latin.*  
*Nouvelle édition, avec des Notes & le Portrait de l'Auteur.*

With fine portrait and plates, illustrative of printing.

8vo, original wrappers. Paris, 1754.

£3 3s

274 **TORRECILLA** (Marqués de la). *Indice de Bibliografía Hipica Española y Portuguesa.* Catalogada alfabéticamente por orden de autores y por orden de títulos de las obras. With hundreds of reproductions.

Folio, half red morocco, t. e. g., by Rivière.

Madrid, 1916-1921.

£4 15s

A MONUMENTAL WORK ON PRINTING AND PRINTING TYPES.

275 **UPDIKE** (D. B.). *Printing Types, their History, Forms, and Use, a study in Survivals.* With 367 specimens of various famous Presses, from the Invention of Printing until the Present Day.

2 vols., 8vo, original cloth. Cambridge, U.S.A., 1923. £3 15s

277 **VAN CLEEF** (P. M.). *Handboek ter Beoefening der Boekdrukkunst in Nederland.* With many illustrations in text.

8vo, boards. Hilversum, N.D.

7s 6d

278 **VAN DER LINDE** (Dr. A.). **GUTENBERG.** *Geschichte und Erdichtung aus den Quellen nachgewiesen.*

Large 8vo, blue morocco, heavily gilt border, back, edges and doublures. Stuttgart, 1878. £2 15s

"This, the latest and most elaborate work of Dr. Van der Linde forms a natural sequel to the 'Costerlegende.' . . . The Dutch author combats his adversaries, the anti-Gutenbergians, refuting their errors, their fables, and their falsifications, always proving his arguments by the textual and verbatim citation of the documents concerning the invention of printing and the questions relating to it."—Bigmore and Wyman's "Bibliography of Printing."

279 **VASCHALDE** (Henry). *Etablissement de l'Imprimerie dans le Vivarais, illustré de Marques Typographiques.*

With 1 plate and other illustrations in text.

Royal 8vo, original paper covers, uncut. Vienna, 1877. 12s 6d



- 280 [**VERARD** (Antoine).] Antoine Vérard, by John Macfarlane.  
Large 4to, original wrappers, uncut. London, 1900. **£2 2s**
- 281 [**VERARD** (Antoine).] **SENEAUD** (Ed.). Un Document Inédit sur Antoine Vérard. Renseignements sur le prix des reliures, des miniatures et des impressions sur velin au XV<sup>e</sup> Siècle.  
7 pp., 8vo, paper covers, uncut. Angoulême, 1859. **6s**
- 282 **VINARDELL** (Santiago). Una Empresa Catalana de Arte Grafico; La Imprenta Oliva de Vilanova. With numerous illustrations.  
8vo, original pictorial wrappers. Barcelona, 1915. **6s 6d**
- 283 **VINCENT** (J. B.). Essai sur l'Histoire de l'Imprimerie en Belgique, depuis le XV<sup>me</sup> jusqu'à la fin du XVIII<sup>me</sup> siècle.  
8vo, original wrappers. Brussels, 1867. **£1 5s**  
Only 350 copies printed. An interesting and useful work on the history of printing in Belgium from its commencement in the fifteenth century to the end of the eighteenth century, with a chronological list of printers.
- 284 **VITRINES DE L'IMPRIMERIE NATIONALE.**  
8vo, original paper covers. Paris, 1900. **5s**  
A catalogue of the items on view in the show cases of the Paris Imprimerie Nationale.
- THE STANDARD BOOK ON THE GERMAN PRINTERS OF THE 15TH CENTURY.
- 285 **VOULLIEME** (E.). Die deutschen Drucker des 15ten Jahrhunderts. Zweite Auflage. With numerous facsimiles (some in colours).  
Royal 8vo, half vellum. Berlin, 1922. **15s**
- 286 **WATSON** (James). The History of the Art of Printing, containing an Account of Its Invention and Progress; and a Preface by the Publisher to the Printers in Scotland.  
With specimens of types, initials, and ornaments (wants folding woodcut).  
12mo, calf. Edinburgh, 1713. **£2 10s**
- 287 **WEIGEL** (T. O.) and **ZESTERMANN** (Dr. Ad.). Die Anfänge der Druckerkunst in Bild und Schrift.  
With portrait of Weigel, and 145 facsimiles of early woodcuts in colours, as well as numerous other illustrations in the text.  
2 vols., folio, half red morocco, t. e. g. Leipzig, 1866. **£10 10s**  
The best work reproducing rare early woodcuts.

288 **WOODCUT BLOCK. SAN ISIDRO LABRADOR & STA. BARBARA.**

Original Spanish woodcut block of two full-length separate portraits of Saint Isidor and Saint Barbara.

7 $\frac{3}{4}$  by 5 $\frac{1}{4}$  inches. N.D. (Spain, circa 1660).

**£5 5s**

Each portrait, which measures about 3 $\frac{1}{4}$  by 5 $\frac{1}{4}$  inches, is enclosed in an oblong border. The first represents St. Isidore, with a staff in his hand, and wearing the costume characteristic of the seventeenth century. St. Barbara is depicted standing by a tower with three windows, the palm of martyrdom in one hand and a sword in the other, representing the army of which she is the Patron Saint in Spain. The tower symbolises the cause of her martyrdom, as explained in the Catholic Encyclopædia.—“About this date [the seventh century] there were legendary Acts of her martyrdom; . . . according to these narratives . . . Barbara was the daughter of a rich heathen named Dioscorus. She was carefully guarded by her father, who shut her up in a tower. . . . Before going on a journey he commanded that a bath-house be erected for her use . . . and during his absence Barbara had three windows put in it as a symbol of the Holy Trinity. . . . When her father returned she acknowledged herself to be a Christian, and upon this was cruelly tortured and condemned to death by beheading.”

289 **WYSS** (Arthur). Ein Deutscher Cisianus für das Jahr 1444. Gedruckt von Gutenberg. With 1 double-page illustration.

4to, original paper covers. Strassburg, 1900.

**5s**

290 **XAVIER** (Francisco Joao). Breve Noticia da Imprensa Nacional de Goa, seguida de um Catalogo das Obras e Escriptos publicados pela mesma Imprensa desde a sua fundação.

8vo, original paper covers. Nova-Goa, 1876.

**15s**

291 **XIVREY** (Berger de). Sur les Premiers Essais de la Typolithographie et de la Chalcolithographie.

4to, paper covers. Rouen, 1836.

**10s 6d**

292 **ZACHRISSON** (Waldemar). Om Vart Yrke. Uppsatser och Föredrag under Åren 1893-1921. With portrait of the author.

8vo, original wrappers, uncut. Stockholm, 1921.

**£3 3s**

293 **ZAPF** (G.). Aelteste Buchdruckergeschichte Schwabens. Oder Verzeichniss aller von Erfindung der Buchdruckerkunst bis 1500 in Ulm, Esslingen, Reutlingen, etc.

8vo, half morocco. Ulm, 1791.

**£1 10s**



- 294 **ZAPF** (G.). *Annales Typographiae Augustanae ab ejus Origine MCCCCLXVI. Usque ad annum MDXXX. Accedit Domini Francisci Antonii Veith Diatribe de Origine et Incrementis artis Typographicae in urbe Augusta Vindelica.*

Small 4to, wrappers, 1778.

15s

- 295 **ZAPF** (G.). *Histoire et Annales de l'Imprimerie d'Augsbourg.*

With 8 plates of specimens of types, printers' devices, &c.

2 vols. in 1, 4to, half cloth, uncut. Augsburg, 1788-91. £2 2s

- 296 **ZAPF** (G.). *Aelteste Buchdruckergeschichte von Mainz von derselben Erfindung bis 1499.*

*Annalen der Aeltesten Buchdruckergeschichte von Mainz vom Jahre 1454 bis 1499.*

The 2 parts in 1 vol., 8vo, half morocco. Ulm, 1790. £1 10s

- 297 **ZENCER** (John Peter). *The Tryal of John Peter Zenger, of New York, Printer, who was lately Try'd and Acquitted for Printing and Publishing a Libel against the Government. With the Pleadings and Arguments on both sides.*

4to, new half morocco, uncut. London, J. Wilford, 1738. £4 4s

"John Peter Zenger began life as a printer at New York in 1726." In 1733 he started the second newspaper in that City, called the *Weekly Journal*. It soon assumed political importance from the unusual boldness with which the Government measures were attacked. In 1735 he was tried by commission for libel and acquitted, amidst the greatest excitement, the Advocate who defended him having the freedom of the city presented to him in a full Court of the Mayor, Aldermen, and common Council. This was the first trial, in a question concerning the liberty of the Press, in which the principle was successfully maintained against the adverse ruling of the Judges, that the Jury is judge of the law as well as of the fact. The trial attracted great attention in England as well as in America."

- 298 [**ZENCER** (John Peter).] *Remarks on the Trial of John Peter Zenger, Printer of the New York Weekly Journal, who was lately Try'd and Acquitted for Printing and Publishing Two Libels against the Government of that Province.*

4to, new half morocco, uncut. London, J. Roberts, 1738. £3 15s

This trial formed one of the most important events of Colonial times in America. The writer signs himself "Indus Britannicus."

## § II

# TYPEFOUNDERS' SPECIMEN BOOKS AND SHEETS

(Arranged Chronologically)



## THE FIRST ISSUE OF CASLON'S SPECIMEN TYPE-SHEET.

- 299 **CASLON** (William). A Specimen, by William Caslon, Letter-Founder, in Chiswell Street, London.

Folio, broadside. London, 1734.

£7 10s

A fine copy of the first issue of Caslon's specimen type-sheet, including specimens of Gothic, Coptic, American, Syriac, Samaritan, Hebrew, Greek, Arabic, etc. Bigmore and Wyman: "This is the first specimen issued from the famous Caslon foundry. In the full-length portrait of Caslon, the original painting of which is in the possession of the present firm, its founder is depicted holding a copy of this broadside. . . In 1722 Caslon cut for Bowyer the beautiful fount of English used in printing Selden's works, and the Coptic types for Wilkins's edition of the Pentateuch. In spite of all the difficulties which Caslon encountered, he brought the art of type-founding to a perfection previously unattained, and rendered English printers entirely independent of the Dutch, from whom they had previously obtained all their best founts. From 1720 to 1780 few works of importance were printed with the types of any other foundry, and his productions are in demand to this day."

- 300 **CASLON** (William). A Specimen by William Caslon, letter-founder, in Chiswell Street, London, 1734.

Folio, broadside, issued with an Encyclopedia (London, 175-).

£2 15s

- 301 **FOURNIER** (Simon Pierre le jeune). Caractères de l'Imprimerie, Nouvellement gravés par S. P. Fournier le jeune, graveur et Fondateur de Caractères.

16mo, full crimson morocco, gilt border, gilt edges. Paris, 1742.

(SEE ILLUSTRATION, PLATE No. I.).

£18 18s

Fine little copy in original binding. This little book, according to Updike, was published at the same time and with the same imprint as Fournier's earliest specimen in oblong folio, entitled "Modèles des Caractères de l'imprimerie et des autres choses nécessaires au dit Art."



- 302 **LAMESLE** (Claude). *Epreuves Générales des Caractères qui se trouvent chez Claude Lamesle, Fondateur de Caractères d'Imprimerie.*

Small 4to, old calf. Paris, 1742.

£15 15s

The book contains numerous specimens of uncommon types, vignettes, etc., and several pages of old music-type specimens. Updike, in his "Printing Types," reproduces some illustrations from this book, and says: "Lamesle issued in 1742 an extremely handsome and dignified specimen called 'Epreuves Générales des Caractères qui se trouvent chez Claude Lamesle.' This book, both in type and ornaments, I think, presents better than any other the output of French foundries during the last quarter of the seventeenth and the first half of the eighteenth century. The collection of types is remarkably fine. They are purely old style. . . . Here and there one finds characters reminiscent of Dutch fonts of the period. . . . Titling letters, in roman, italic, and Greek, and some beautiful civilité, are worth looking at. . . . For the student of French type-forms of the earlier part of the eighteenth century there is scarcely a better book."

Catalogued in Bigmore and Wyman's *Bibliography of Printing*, Vol. I., p. 419.

- 303 **MOZET** (Claude, of Nantes). *Epreuves des Caractères de la Fonderie de Claude Mozet, Fondateur et graveur de Caractères d'Imprimerie.*

With four folding plates, and a hundred pages of type specimens.

8vo, old calf. Nantes, 1754.

(SEE ILLUSTRATION, PLATE No. II.).

£15 15s

- 304 **FOURNIER** (le Jeune). *Les Caractères de l'Imprimerie par Fournier le Jeune.* With four folding plates and 160 pp. of specimen-types of characters, vignettes, music, etc.

8vo, boards, morocco back. Paris, 1764.

(SEE ILLUSTRATION, PLATE No. III.).

£15 15s

Rare. Not listed in Updike. Catalogued in Bigmore and Wyman, Vol. I., p. 227. In addition to numerous charming designs for vignettes and fleurons, there are some fine examples of music-types. Updike says of him, apropos of this: "His part in the improvement of music types (which I do not touch upon), in which composers like Rameau supported him, was very considerable, and in spite of bitter opposition by the Ballard family, who held a sort of monopoly as music-printers, the King named him, in 1762, his supernumerary printer for music."

“A WORK WHICH NO STUDENT OF FRENCH TYPOGRAPHY CAN BE WITHOUT.”

- 305 **FOURNIER.** Manuel Typographique, utile aux Gens de Lettres, et à ceux qui exercent les différentes parties de l’Imprimerie.

With frontispieces after Gravelot.

2 vols., small 8vo, calf. Paris, 1764-66.

(SEE ILLUSTRATION, PLATE No. IV.).

£14 14s

“Fournier’s Manuel contains the most useful information about type and type-founding which could be got together when Fournier wrote. The specimens of type are the most important part of the book, some of them were lent him by Fournier, Aîné, etc. His typographical ornaments are charming little designs, rendered for typographic use just as such things should be. The Manuel is a work which no student of French typography can afford to be without. The simplicity of the author’s style, his naïve pride in his own performances, and its mass of information, make a book which will become a favourite with anyone who reads it. It is the work not of the scholar, but of an observing, experienced, quick-witted master of his art, who in cultivating that art had cultivated himself.”

- 306 **ENSCHÉDÉ** (J.). Proef van Letteren, Welke gegooten worden in de Nieuwe Haerlemsche Lettergieterij van J. Enschedé.

With one folding and six other plates.

8vo, half morocco, gilt, t. e. g. (Haarlem), 1768.

(SEE ILLUSTRATION, FRONTISPIECE).

£18 18s

The book includes some fine specimens of types of all sizes, the smallest and black-letter types being exceptionally well cut. The specimens also comprise music, vignettes, borders, ornamental capitals, etc. Mentioned in Bigmore and Wyman, Vol. I., p. 202.—“This is a very interesting and fine specimen book of all the characters then in the Enschedé foundry. It contains finely-engraved copper-plate portraits of the printer, J. Enschedé; Junius, the propagator of the Koster legend; another of the celebrated type-cutter Fleischman; and one of Koster, all being by C. van Noorde.”

Updike also mentions the book, and reproduces specimens in his “Printing Types.”

- 307 **LUCE** (Louis). Essai d’une Nouvelle Typographie, ornée de vignettes, fleurons, trophées, filets, cadres et cartels, inventés, dessinés et exécutés par L. Luce, graveur du Roi, pour son Imprimerie Royale. Dédiée au Roi. With 11 folding plates and numerous illustrations of some beautiful designs.

4to, boards. Paris (Barbou), 1771.

£14 14s

Mentioned in Bigmore and Wyman, as follows: “Very few copies were printed of these typographical ornaments, which fact, in addition to their beauty, causes the work to be much prized by bibliophiles.

“Louis Luce was a celebrated engraver of punches for the Imprimerie du Louvre, now the French National Printing Office. He was the third engraver of this name. One of the greatest achievements of Luce was his cutting the character which he named ‘La Perle,’ which was the smallest body that had ever



**Luce** (Louis)—*continued*.

been cut or cast. A specimen of it is given in the 'Essai d'une Nouvelle Typographie'."

Updike says in "Printing Types": "His Essai d'une Nouvelle Imprimerie shows a superb collection of ornaments and borders. These are designed with great skill . . . are wonderful in their variety, and yet harmonize with one another."

- 308 **VAUSSY** (Henry). Epreuves des Caractères de l'Imprimerie, et autres choses nécessaires audit Art, qui se trouvent chez Henry Vaussy, Fondateur en Caractères. Seventy-seven pages of type specimens, including some uncommon examples of "lettres de deux points."

8vo, half morocco, t. e. g. Rouen, 1772.

(SEE ILLUSTRATION, PLATE No. V.).

**£15 15s**

Not in Brunet, Bigmore and Wyman, or Updike.

WITH THE ORIGINAL CHARMINGLY PRINTED WRAPPERS, DECORATED  
WITH FLEURONS

- 309 **GILLÉ** (Joseph). Epreuves des Caractères de la Fonderie de Joseph Gillé, Graveur et Fondateur des Caractères de l'Imprimerie des Départemens de la Guerre, Marine and Affaires Etrangères.

With folding plates and numerous pages of illustrations.

4to, original printed wrappers, uncut. Paris, 1773.

(SEE ILLUSTRATION, PLATE No. VI.).

**£21**

Bigmore and Wyman's reference to this work is as follows:—"Eighty-six leaves of specimens of letters, music, and fifty-two leaves of fleurons and vignettes, with a separate title-page for the latter, and large folding sheet of vignettes. All printed on one side. Some of the founts were cut for the Government departmental office at Versailles, and others for the King of Prussia, to be used in his printing establishment at Berlin. M. Gillé speaks not only of the beauty of the founts but of their depth of cutting, which will cause them to last longer. Gillé's foundry is mentioned in Updike's "Printing Types."

- 310 (**GILLÉ FILS.**) Epreuves des Vignettes et Fleurons Polytipés, gravés sur bois par J. L. Duplat.

Folio, wrappers. Paris (Gillé Fils), circa 1778.

**£2 2s**

Some fine specimens are included.

- 312 **WILSON** (Dr. Alexander). A Specimen of Printing Types. . . The above are some of the sizes cast in the letter foundry of Dr. Alex. Wilson and Sons, Glasgow, 1783.

Large broadside. Glasgow, 1783. **£5 5s**

The first specimen sheet showing other than Roman and Italic types from this foundry; the specimens including Black, Hebrew, and Greek. Bigmore and Wyman, Vol. III., p. 86.

- 313 **FRY** (Joseph, and Sons). A Specimen of Printing Types, by Joseph Fry and Sons, Letter-Founders, Worship-Street, Moorfields, London, 1785.

Large broadside (printed on both sides). London, 1785. **£5 5s**

A large selection of Roman and Italic types, including "Diamond," then "the smallest letter in the world." Also specimens of Hebrew, Samaritan, Black, and Greek; vignettes of King's Arms, ships, etc. Not in Bigmore and Wyman.

- 314 **CASLON** (William). A Specimen of Printing Types, by William Caslon, Letter-Founder to His Majesty.

Royal 8vo, half morocco.

London (Galabin and Baker), 1785. **£5 5s**

Bigmore and Wyman, Vol. I., p. 107: "Thirty-five pp., printed on one side, of type specimens . . . with 25 pp. of ornaments and flowers. This book was issued by the son of the first Caslon."

- 315 **HERDINGH EN DU MORTIER**. Proeve van Letteren, welke gevonden worden ter Boekdrukkerye van Herdingh en du Mortier te Leyden.

With printer's specimens of characters, vignettes, fleurons, etc.

8vo, original boards. Leyden, 1793. **£6 6s**

A MAGNIFICENT COPY IN SIGNED CONTEMPORARY SPANISH MOROCCO  
ELABORATELY TOOLED BINDING.

- 316 [**IMPRENTA REAL, MADRID.**] Muestras de los Punzones y Matrices de la Letra que se funde en el obrador de la Imprenta Real.

Containing 147 pp. of type specimens.

8vo, contemporary green morocco, sides elaborately tooled with double gilt border and charmingly gilt back, gilt edges, by Pasqual Carsi, with his label. Madrid, 1799. **£6 6s**

Updike says of this book: "A final volume to be described is the 1799 specimen-book of the Imprenta Real of Madrid, which was at last started and which seems to have absorbed the material cut by Gil for the Biblioteca Real. Richard Ford, in his classic 'Handbook for Travellers in Spain,' speaks of the Imprenta



[**Imprenta Real, Madrid**]*—continued.*

Real as being, in his day, in the Calle de Carreteras—the same street in which, about a hundred years earlier, Baretti, then travelling in Spain, visited a printing office. Housed in a cumbrous building, the work of an architect named Turillo, it contained, Ford tells us, ‘the royal printing and engraving establishment. From this press have issued many splendid specimens of typography.’ This establishment was later situated in the Calle del Cid, but to-day no longer exists. . . . The book is in two parts. The first comprises an ambitious collection of excellent Roman and Italic types, followed by some Greek types (five in the largest and smallest sizes), a few pages of Arabic, and a little Hebrew. Apart from Gil’s fonts, and others of that style, there are a number of lighter fonts, both in Roman and Italic, that, while distinctly ‘old style,’ show the taste for lighter letter forms which was then making headway in Spain.”

- 317 **MUESTRAS** de los Punzones y Matrices de la letra que se funde en el Obrador de la Imprenta Real. With specimens of printers’ types.  
8vo, calf. Madrid, 1799. **£2 2s**
- 318 **ENSCHÉDÉ** (J.). Proeve van letteren, welke gegoten worden in de Haarlemsche Lettergieterij van Joh. Enschedé en Zoonen.  
With numerous illustrations.  
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8vo, original wrappers. Zwolle, 1815. **£4 4s**
- 320 **DIDOT** (P., l’Ainé). Specimen des Nouveaux Caractères de la Fonderie et de l’Imprimerie de P. Didot, l’Ainé, and Supplement.  
8vo, calf, panel back, g. e. Paris, 1819. **£3 3s**
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4to, boards. Amsterdam, 1829. **£6 6s**
- 323 **HARTUNG** (C. J.). Recueil de fleurons de la fonderie de Charles Jacques Hartung.  
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 With interesting printers' specimens, including sketches of characters from mythology.  
 Oblong 8vo, wrappers. Lisbon, 1838. **£3 10s**
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 Numerous specimens of printers' types, decorations, marks, fleurons, etc.  
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- 327 **JUDENNE** (F.). Epreuve des caractères de la Fonderie de F. Judenne.  
 With printers' specimens of characters, vignettes, etc.  
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 Thick 8vo, boards. Haarlem, 1841. **£2 12s 6d**  
 Mentioned in Updike's "Printing Types," Vol. II., p. 197.
- 329 **DE PASSE & MENNE.** Proeve van Drukletteren, uit de Lettergieterij van De Passe & Menne.  
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 8vo, boards. Amsterdam, 1843. **£4 4s**
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- 392 **PLANTIN.** Index Characterum Architypographiae Plantiniana. With preface by Max Rooses.

Large folio, wrappers.

Antwerp (Edition Musée Plantin-Moretus), 1905.

£5 5s

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An interesting history of Plantin's foundry is given in the preface, from which we learn that he began very modestly in 1555, in possession of "only a dozen roman characters, ten italics, a Greek, a few flemish characters, and one facsimile of a handwritten letter," and from this he built up the famous and remarkable collection reproduced in this book.

Udike, in his "Printing Types," devotes several pages of text and reproductions to Plantin. Of the book catalogued herewith, he says: "The monumental *canon d'Espange*—a large, round Gothic letter intended for liturgical books, and, I believe, cut for a Spanish Antiphonary ordered by the King of Spain (Philip II.) but never printed—is a very good example of the black letter peculiar to Spain at that period. . . A vast quantity of ornamental alphabets, many of which are of great magnificence, do not come properly under our survey. Two classes of these, however, may be noted—the calligraphic letters, probably derived from the ornamental lettering of contemporary writing-masters, meant to be used with civilised types, or with music, and the class of alphabet represented by the famous historiated letters."

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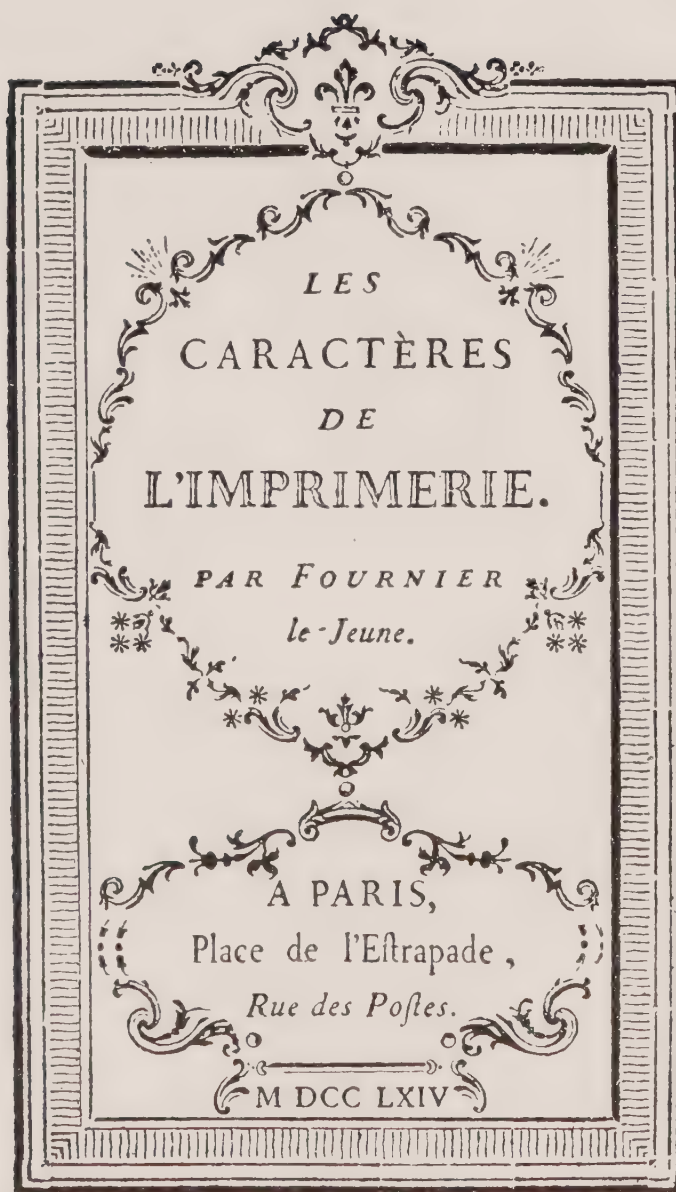


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Joh. Enschedé en Zonen à Haarlem par Ch. Enschedé.  
Profusely illustrated.  
Folio, cloth gilt, uncut. Haarlem, 1908. **£8 8s**  
The book contains some exceptionally fine examples of Black and Gothic  
type; also miniature-backed capitals, vignettes, tail-pieces, and numerous other  
specimens.
- 407 **CLARK & CO.** High-class Designs and up-to-date Electros for circulars,  
for programmes. (Catalogue No. 9).  
4to, wrappers. London (1908). **2s 6d**
- 408 **SCHELTER** (F. G.) and **GIESECKE**. Schreibschrift Fee und Fata Mor-  
gana. Specimens of script type.  
4to, wrappers. Leipzig (1908). **2s 6d**
- 409 **ENSCHEDÉ** (Joh.) and **ZONEN**. Ornament-Serien.  
Royal 8vo, wrappers. Haarlem, 1908. **5s**

- 410 **FIRENZE.** Nieuwe Boek-en Fantaisie-Letter.  
Royal 8vo, wrappers. Amsterdam (1908). **5s**
- 411 **STEMPEL** (D.). Schriftgiesserei. Messinglinien Galvanoplastik. Stempel-scheiderei Gravier-Austalt. Mit den neuesten amerikanischen Maschinen ausgestattet.  
With numerous photographs taken at the factory.  
Oblong royal 8vo, wrappers. Frankfurt (1908). **5s**
- 412 **STEMPEL** (D.). Frankfurt Serie. Eine Characterschrift von geschlossener markiger Wirkung, welche überlieferte und bewährte Formen in der Zeichnung festhaltend, den künstlerischen Anforderungen unserer Tage entspricht.  
Large 4to, wrappers. Frankfurt, N.D. (circa 1908). **5s**
- 412a **HEMMONS** (W. C.). Specimens of Printing Types issued by W. C. Hemmons, Printer, of Bristol.  
4to, volume showing some hundred different specimens of type, ornaments and blocks, boards. 1909. **10s 6d**
- 412b **SCHERER** (Roman). Fabrique de Caractères en bois.  
Numerous specimens of types, coloured borders, etc.  
Folio, original wrappers. Lucerne (circa 1909). **6s**
- 413 **LUDWIG & MAYER.** Christian Egenolff. Eine Universal-schrift für Werke und Akzidenzen Initialen und Schmuck von J. V. Cissarz.  
Folio, wrappers. Frankfurt (circa 1910). **5s**
- 414 **BARLOSIUS** (G.). Barlosius-Schrift. Schrift-Garnitur in zehn Graden nebst Schmuck und Vignetten nach Entworfen von Georg Barlosius.  
Royal 8vo, original wrappers. Frankfurt am Main (circa 1910). **5s**
- 415 **KLINKHARDT** (J.). Saxonia neue Römische Antiqua-Schriften. Initialen und Schmuck Entworfen von Richard Grimm.  
With 1 folding plate.  
8vo, wrappers. Leipzig, about 1910. **3s 6d**
- 416 **BLIKMAN & SARTORIUS.** Letterproef.  
With 4 specimen coloured plates.  
Small folio, wrappers. Amsterdam, N.D. (circa 1910). **10s 6d**  
There are specimens of music, types of all sizes and kinds, and some uncommon specimens of ornaments.

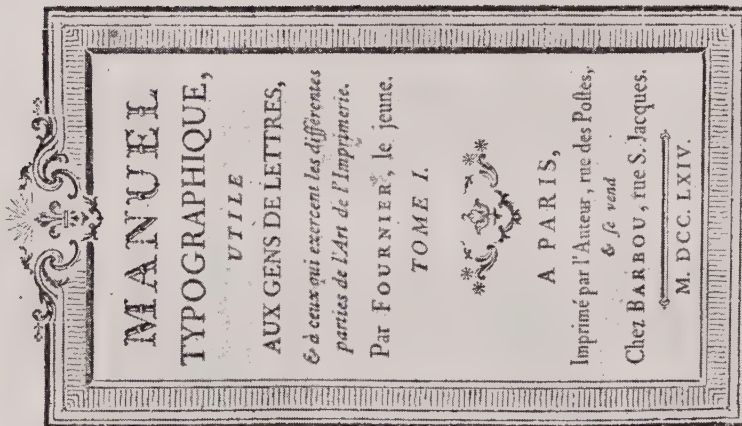
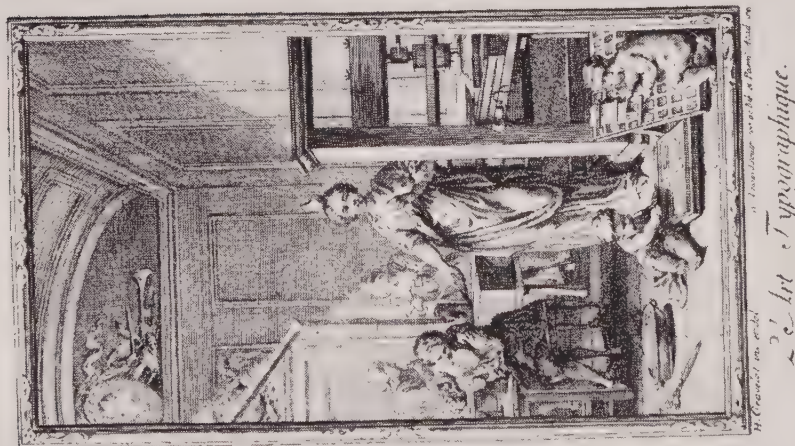


PLATE III.



Title-page from  
FOURNIER'S CARACTERES DE L'IMPRIMERIE.  
Paris, 1764.  
See Item No. 304.

PLATE IV.



Frontispiece and Title-page from  
FOURNIER'S FAMOUS MANUEL TYPOGRAPHIQUE.  
Two volumes.  
Paris, 1764-1766.  
See Item No. 305.



- 417 **WYT & ZONEN** (M.). Letterproef.  
Printer's specimens of characters, with the author's coloured portrait, musical notes, and numerous coloured illustrations.  
4to, boards. Rotterdam, 1910. **10s 6d**
- 418 **CENZSCH & HEYSE**. Typen-Revue. Deutsches Normal-Schriftlinien-System, von uns zuerst und am vollkommensten eingeführt seit 1899 und als "Universallinie" Veröffentlicht 1903.  
Printer's specimens of characters, with coloured ornaments and vignettes.  
8vo, boards. Hamburg, about 1910. **10s 6d**
- 419 **FLINSCH**. Roosevelt Neue Buch-und Akzidenz-Schrift.  
Printer's specimens of characters, with coloured illustrations.  
4to, original wrappers. Frankfurt am Main, about 1910. **4s**
- 420 **STEMPEL** (D.). Zircular und Kartenschriften, in ihrer Verwendung für die Praxis. Printer's specimens of characters, vignettes.  
8vo, boards. Frankfurt a. M., 1910. **5s**
- 421 **TURNBULL & SPEARS**. A Reference Book to the Principal Book Fonts used by Turnbull & Spears.  
Numerous specimens of printers' types, initials, head and tail-pieces, programme decorations, borders, ornaments, etc.  
Small 4to, original paper covers. Edinburgh, N.D. **6s**
- 422 **BERTHOLD** (H.). Billet.  
Small 4to, wrappers. Stuttgart (1911). **2s**
- 423 **CANS** (Richard). Recuerdo del Trigésimo Aniversario de la Fundacion del Etablissement é inauguracion de los Nuevos y Reformados Talleres, 1881-1911. With numerous illustrations.  
4to, original boards. Madrid, 1911. **12s 6d**
- 424 **DEROUET** (Luis). Imprensa Nacional de Lisboa. Catalogo Geral de tipos a venda. With specimen types, vignettes, monograms, etc.  
8vo, cloth. Lisbon, 1912. **10s 6d**

- 425 **OFFENBACHER REFORM-LATEIN.** Nach Entwürfen von Albin Auspurg.  
4to, wrappers. Offenbach a. M. (1913). **2s 6d**
- 426 **LUDWIG & MAYER.** Die Schriftgiesserei Ludwig & Mayer zu Frankfurt am Main auf der buchgewerblichen Ausstellung zu Leipzig.  
Small oblong 8vo, wrappers. Leipzig, 1914. **2s**
- 427 [**SHELTER & GIESECKE.**] Schriften J. G. Schelter & Giesecke Leipzig. Gedrängte Probe.  
Royal 8vo, cloth. Leipzig (1914?) **5s**
- 428 [**LEWENSON OF MOSCOW.**] Hofkunstdruckerei-gesellschaft A. A. Lewenson, Moskau. Catalogue in Russian and German of the items exhibited at the Leipzig Book Exhibition in 1914.  
8vo, original wrappers. Moscow, 1914. **4s**
- 429 **ENSCHEDÉ** (Joh.). Schaduw-vignetten. Serie A.  
With specimens of figures and vehicles in silhouette.  
8vo, parchment. Haarlem (1914). **3s 6d**
- 430 **GENZSCH & HEYSE.** Glass-Antiqua, ein Schlager für die neuzeitliche Druckausstattung. Printer's specimens of characters and vignettes.  
4to, original wrappers. Hamburg, circa 1914. **5s**
- 431 **GENZSCH & HEYSE.** Plantin-Antiqua und Kursiv.  
8vo, wrappers. Hamburg, circa 1914. **2s 6d**
- 432 **STEMPEL** (D.). Die Kunst im Buchdruck. Originalschnitte der Schriftgiesserei D. Stempel. A. G. Frankfurt am Main.  
4to, wrappers. Leipzig, 1914. **2s 6d**



- 433 **ENSCHEDÉ** (Joh.). Catalogus van de typographische verzameling.  
8vo, boards. Haarlem, 1916. **10s 6d**
- 434 **VAN DER BURCH** (Johs. J. C.). Beknopt overzicht van onze boeken  
Smoutletter. Benevens proeven van drukwerken geïllustrard en in  
Kleuren.  
Folio, wrappers. Deventer (circa 1918). **6s**
- 435 **TETTERODE** (N.). Onze Fabrieken en Werkplaatsen. Lettergieterij  
"Amsterdam" voorh. Tetterode.  
8vo, wrappers. Amsterdam (1920?) **10s 6d**
- 436 **ENSCHEDÉ EN ZONEN** (J.). Mediaval Schriften (vijftien Proefbladen)  
Joh. Enschedé en Zonen Lettergieterij.  
Haarlem, 1920? **4s**
- 437 **TETTERODE** (N.). Romaansch Boek-Courant en Fantasie-Letter.  
Printer's specimens of characters with coloured initials.  
8vo, boards. Amsterdam, about 1920. **7s 6d**
- 438 [**BUTTER.**] Buchschmuck. Schriftgiesserei Brüder Butter.  
Printed in colours.  
4to, original wrappers. Dresden, 1920. **6s**
- 439 **DARANTIÈRE** (Maurice). Sensuivent les Caractères et les Impressions  
de Maurice Darantière, de Dijon Imprimeur, à L'enseigne du Joieux  
Laboureur. With facsimiles.  
4to, paper covers, uncut. Dijon (1921?) **£3 5s**
- 440 **McMURTRIE** (Douglas C.). Specimen of types in general use at the  
Condé Nast Press with a foreword on types and type specimens by  
Douglas C. McMurtrie.  
8vo, boards. Greenwich, Connecticut, 1923. **12s 6d**

- 441 **MORISON** (Stanley A.). On Type Faces. Examples of the Use of Type for the Printing of Books. With an Introduction and Notes by Stanley Morison. Edition limited to 750 copies on Van Gelder paper.

Folio, cloth back, paper boards. London, 1923. **£1 10s**

This handsome volume will appeal to collectors, bibliographers, and librarians whose interest extends to modern fine printing. This volume presents the reader with specimens of beautiful and suitable types for book composition, from British, American, Dutch, German, French, and Italian foundries, with an introduction and valuable notes to each type.

- 442 **COURIER PRESS (THE)**. Type Faces and Type Service.

With numerous illustrations of machines, various printing departments, printers' types, decorations, etc., etc.

4to, original boards. Leamington Spa, 1923. **2s 6d**

- 443 **BRIDEL** (Georges). Imprimerie Typographique Georges Bridel, Lausanne. Numerous specimens of printers' types, ornaments and vignettes, borders, etc.

4to, original boards. Lausanne, N.D. **12s 6d**

- 444 **BACHOT** (F. A.). Epreuve d'une partie de Caractères Neufs.

8vo, original paper covers. Nancy, N.D. **£1 1s**





## § III

# AUTOGRAPH LETTERS, PORTRAITS AND MEDALS OF PRINTERS



- 445 **AITKEN** (Robert, 1734-1802). Famous American Printer. Printed the first English Bible published in America.

Autograph Letter Signed to John Nicholson.  $\frac{1}{2}$ -page, folio. 19th June, 1798. **£2 2s**

"I have inclosed an Accot. in some measure answerable to your kind designs towards me. I have perhaps taken in Articles you did not order, however I have left out many articles which I supposed not meant in your favour of this day." Etc.

## PRESENTATION COPY FROM THE PRINTER ROBERT ETIENNE TO HIS BROTHER HENRY ETIENNE.

- 446 [**ESTIENNE.**] *Florilegium Epigrammatum Martialis. Josephus Scaliger Jul. Caesaris F. vertit Graece. Ad Isaacium Casaubonium.*

With Etienne's printer's device on title.

8vo, original vellum.

Paris, Ex Typographia Roberti Stephani, 1607. **£10 10s**

Fine copy in its original binding, containing at the bottom of the title-page the following autograph dedication from Robert Etienne to his brother, the famous Henry Etienne, in the following lines:—

"Henrico Stephano Fratri suo D.D. R. Steph. R.F.R.N. Prid. Kal. VII bres."

This book is of increased interest owing to the fact that the name of Johannes Janon is mentioned as the printer of this book (see last page) in the printing house of Estienne. Janon was the foreman at the Estienne Press before establishing himself as a printer of renown at Sedan.

- 447 **FRANKLIN** (Benjamin, 1706-1790). American Printer and Statesman.

Three-quarter length, seated, wig, plain dress, through window in background buildings with lightning flashing among them, to left electric conductors.

Mezzotint by E. Fisher after M. Chamberlin.

Size 13 $\frac{7}{8}$  by 11 inches, with margins. Circa 1770. **£31 10s**

448 **FRANKLIN** (Benjamin). Another portrait.

Half length, seated, coat edged fur, chart " Philadelphie " before him.

Line engraving by D. A. S. Benonig apud Ludovicum Inig.

Size  $13\frac{1}{4}$  by  $9\frac{1}{4}$  inches, with margins.

**£5 15s**

449 **FRANKLIN** (Benjamin). Another portrait.

Half length, seated, holding paper in right hand, title under " The Politician."

Line engraving by T. Ryan after S. Elmer.

Size  $13\frac{1}{2}$  by  $11\frac{3}{4}$  inches, with margins. 1824.

**£3 3s**

450 **FRANKLIN** (Benjamin). Another portrait.

Half length, coat with fur collar.

Aquatint in colours by F. Janinet.

Size  $9\frac{3}{4}$  by  $8\frac{1}{4}$  inches, with margins. 1789.

**£18 18s**

451 **FRANKLIN** (Benjamin). Another portrait.

Full bust, coat with fur border, within decorative border on a base, supported by a figure of Diogenes with his lantern; over the oval a liberty cap and a spear, flying dove with ribbon above, tree and large tub behind; in right lower corner an eagle standing on a document entitled " Ameriq. Septent.," motto on base.

Fine line engraving by N. L. G. D. L. C. A. D. L.

Size  $13\frac{3}{4}$  by  $8\frac{3}{4}$  inches, with good margins. 1780.

**£2 15s**

452 **FRANKLIN** (Benjamin).

In oval, head and shoulders, coat edged with fur.

Stipple engraving by Gautier after Bonneville.

Size  $8\frac{1}{2}$  by  $5\frac{3}{8}$  inches. Circa 1817.

**12s 6d**

453 **FRANKLIN** (Benjamin).

In oval, head and shoulders, tablet under.

Line engraving by Charles Pye after Duplessis.

Size  $9\frac{3}{4}$  by  $6\frac{1}{8}$  inches. 1817.

**10s 6d**

454 **FRANKLIN** (Benjamin). Another portrait.

Line engraving by Angus.

Size  $6\frac{1}{4}$  by  $3\frac{3}{4}$  inches. 1783.

**15s**



455 **FRANKLIN** (Benjamin).

In oval, half length, wig, white neckcloth, dark coat, vignette under.

Stipple engraving in colours by J. Chapman.

Size  $6\frac{3}{4}$  by  $4\frac{1}{2}$  inches, with margins. 1806.

**10s 6d**

456 **FRANKLIN** (Benjamin):

In oval, half length, wig, white neckcloth, dark coat.

Stipple engraving by J. Wilkes after J. Chapman.

Size  $6\frac{1}{4}$  by  $4\frac{1}{2}$  inches, with margins. 1806.

**15s**

457 **FRANKLIN** (Benjamin). Ministre Plénipotentiaire des Etats Unis de l'Amérique Septentrionale.

In oval, half length in decorative border. Line engraving.

Size  $10\frac{1}{2}$  by  $7\frac{1}{2}$  inches.

**£1 10s**

458 **RECEPTION DE BENJAMIN FRANKLIN**, chez le Duc d'Orleans au Palais Royal. Lithograph.

Size  $13\frac{3}{4}$  by 10 inches. Circa 1840.

**£1 1s**

459 **FRANKLIN** (Benjamin). "The Art of Making Money Plenty in Every Man's Pocket," by Doctor Franklin.

A curious hieroglyphic coloured broadside containing 13 lines of symbolical designs and words, with portrait of Franklin.

Size 12 by  $8\frac{1}{4}$  inches, with margins. Circa 1790.

**£1 5s**

460 **GENT** (Thomas, 1693-1778). English Printer.

Half length, in stonework frame arched at top, long hair and cape, hands on sill, right one over books and papers holding open his "History of Town of Rippon."

Fine mezzotint by Valentine Green after N. Drake.

Size  $12\frac{7}{8}$  by 9 inches, with margins.

**£2 2s**

Printer and topographer; member of Stationers' Company, and admitted to freedom of the city, 1717; employed in Fleet Street by Henry Woodfall and Samuel Richardson, settled at York, 1724, being the sole printer in the city and county; printed his own histories of York (1730), Ripon (1734), and Hull (1735); set up the first press at Scarborough.

- 461 **KOSTER** (L.), of Haarlem. The inventor of typography.  
An embossed silver medal by Van Swinderen.  
Obverse: Portrait of Koster. Reverse: The Armories of Haarlem.  
A.D. 1740.  
The medal measures  $6\frac{3}{4}$  inches in circumference, and weighs 54 grammes.  
Van Loon, Supplement, Vol. III., No. 147. **£3 3s**
- 462 **KOSTER** (L.).  
An embossed silver medal by Holtzhey.  
Obverse: Portrait of Koster. Reverse: A Poem in Dutch.  
The medal measures 6 inches in circumference, and weighs 35 grammes.  
Van Loon, Supplement, Vol. III., No. 146. **£2 2s**
- 463 **KOSTER** (L.).  
Embossed silver medal by Van Swinderen.  
Obverse: Portrait of Koster. Reverse: The Patroness of Haarlem. A.D. 1740.  
The medal measures  $5\frac{1}{4}$  inches in circumference, and weighs 28 grammes.  
Van Loon, Supplement, Vol. III., No. 148. **£1 15s**
- 464 **KOSTER** (L.).  
Embossed silver medal by C. Marshoorn.  
Obverse: Portrait of Koster. Reverse: Printing Press. A.D. 1740.  
The medal measures  $4\frac{3}{4}$  inches in circumference, and weighs 15 grammes.  
Van Loon, Supplement, Vol. III., No. 144. **£2 2s**
- 465 **KOSTER** (L.).  
Embossed silver medal by Holtzhey.  
Obverse: The Patroness of Haarlem. Reverse: Koster and Minerva. A.D. 1740.  
The medal measures  $7\frac{7}{8}$  inches in circumference, and weighs 86 grammes.  
Van Loon, Supplement, Vol. III., No. 145. **£3 10s**



**466 KOSTER (L.).**

Embossed silver medal by V. Braemt.

Obverse: A genius near a printing press. Reverse: Latin inscription. A.D. 1823.

The medal measures 5 inches in circumference, and weighs 27 grammes.

Dirks Penningen, No. 214.

**£1 15s**

**467 KOSTER (L.).**

Embossed silver medal, by De Vries en Zoon.

Obverse: The monument in Haarlem. Reverse: Inscription in Dutch. A.D. 1823.

The medal measures  $4\frac{1}{2}$  inches, and weighs 15 grammes.

Dirks Penningen, No. 215.

**£1 1s**

**468 KOSTER (L.).**

Embossed bronze medal by Elion.

Statue of Laurens Koster. 1856.

**£1 5s**

**469 KOSTER AND THE INVENTION OF PRINTING IN HAARLEM.**

Embossed silver medal.

Obverse: Patroness of Haarlem. Reverse: Minerva with a type foundry.

The medal measures 4 inches in circumference, and weighs 9 grammes.

**15s**

**470 KOSTER AND THE INVENTION OF PRINTING IN HAARLEM.**

Embossed silver medal.

Obverse: Patroness of Haarlem. Reverse: Minerva with a type foundry.

The medal measures 4 inches in circumference, and weighs 7 grammes.

**18s**



## § IV

## BOOKS ON PAPER, PAPER-MAKING AND WATERMARKS



- 471 **BOFARULL Y SANS** (Francisco de A. de). Los Animales en las Marcas del Papel, por . . el Jefe del Archivo General de la Corona de Aragon.

Profusely illustrated with facsimile watermarks.

4to, original wrappers. Barcelona, 1910.

£2 2s

An interesting publication, giving an outline of the history of watermarks, in general, and of the quaint animal forms in particular, which have been in use since the middle ages.

## THE STANDARD WORK ON WATERMARKS.

- 472 **BRIQUET** (Ch. M.). Les filigranes. Dictionnaire historique des marques du papier dès leur apparition, vers 1282 jusqu' en 1600.

With 39 illustrations in the text, and 16,112 facsimiles of watermarks on 1,500 plates. Excellent photographic reprint.

4 vols., 4to, cloth. Leipzig, 1923.

£12

The famous work of Charles Briquet appeared first in 1907. That edition was only printed in a few copies, and was immediately out of print. Since then the book is almost impossible to find, and is still to-day the only reference book of the kind. Very often it is only possible, by means of the watermarks, which are almost completely reproduced here in their entirety, to date old books and localize and date manuscripts or parts of manuscripts. It is also of great importance for historians who have to deal with documents that are uncertain and undated. The text of 836 pages is of great importance for the elucidation of watermarks.

- 473 **BRIQUET** (C. M.). Les Anciennes Papeteries du Duché de Bar et quelques filigranes Barrois de la seconde moitié du XVe siècle.

With reproductions of early watermarks in the text.

8vo, original wrappers. Besançon, 1898.

7s 6d

- 474 **BRIQUET** (C. M.). La Date de trois impressions précisée par leurs filigranes (Missel Rosenthal, Les Neuf preux du Musée de Metz, Vue de Lubeck). With three different watermarks in the text.

8vo, original wrappers. Besançon, 1900.

7s 6d

An interesting little work showing the importance of a careful study of watermarks.



- 475 **BRIQUET** (C. M.). Notions pratiques sur le papier.

With illustrations of watermarks, wiremarks, waterlines, etc., in the text.

8vo, original wrappers. Besançon, 1905.

7s 6d

This work, which treats of many kinds of paper from the early fourteenth century onwards, shows us that although paper in itself may not interest us, we have only to think of the wonderful books and engravings that have been printed on it to appreciate fully its true value.

- 476 **BRIQUET** (C. M.). Les Moulins à papier des environs de Tulle.

8vo, original wrappers. Besançon, 1912.

7s 6d

A detailed account of the paper-mills in the neighbourhood of Tulle.

- 477 **BRIQUET** (C. M.). Le Symbolisme et les Filigranes.

8vo, original wrappers. Besançon, 1916.

7s 6d

An interesting description of symbols and watermarks taken from Mr. Harold Bayley's book, entitled "The Lost Language of Symbolism."

- 478 **BRIQUET** (C. M.). De la valeur des Filigranes du Papier comme moyen de déterminer l'âge et la provenance de documents non datés.

8vo, wrappers. Geneva, 1892.

7s 6d

- 479 **BRIQUET** (C. M.). De quelques industries nouvelles dont le papier est la base.

8vo, original wrappers. Geneva, 1885.

7s 6d

- 480 **BRIQUET** (C. M.). Lettre à Mr. Le Chevalier I. Giorgi, Préfet de la Bibliothèque Nationale de Palerme sur les papiers usités en Sicile à l'occasion de deux manuscrits en papier dit de coton.

With 11 plates of watermarks at end.

8vo, original wrappers. Palermo, 1892.

7s 6d

- 481 **BRIQUET** (C. M.). Associations & Grèves des ouvriers papetiers en France aux XVI<sup>e</sup> et XVIII<sup>e</sup> siècles.

8vo, original wrappers. Paris, 1897.

7s 6d

An interesting essay, in which the author points out that although the word "Grève" when used in such phrases as "faire grève," or "se mettre en grève," was not to be found in the dictionary until 1877, and is therefore comparatively modern, it should not be taken for granted that workmen and their masters always worked together in perfect harmony. The author then gives a picturesque account of paper-making in the small French villages during the eighteenth century.

- 482 **BRIQUET** (C. M.). Recherches sur les premiers papiers employés en Occident et en Orient du X<sup>e</sup> au XIV<sup>e</sup> siècle.  
8vo, original wrappers. Paris, 1886. **12s 6d**
- 483 **FLOBERT** (Paul). Catalogue de l'Exposition Retrospective du Papier. Exposition internationale du Livre des Industries du Papier, des Journaux et de la Publicité.  
8vo, original paper covers, uncut. Lille, 1907. **6s**
- 484 **PIZZETTA** (J.). Historia de un Pliego de Papel. Traducida por D.J.V.Y.C.  
Small 8vo, original wrappers. Madrid, N.D. **6s**

THE PAPER MONOPOLY IN AMERICA.

- 485 **PLAN**, o presupuesto con cui a execucion podran hacerse con brevedad los fondos necesarios para comprar de cuenta de S. M. todas las porciones de thoneladas procedidas del valimiento de la flotta de Vigo y las que despues se dieron a varios Ministros. Manuscript (in Spanish) wherein the writer proposes a scheme by which the necessary funds could be raised to buy back certain shares of tonnage-duty on the Vigo fleet, which had been distributed amongst certain Ministers. The proposition was: that the writer should practically monopolise the paper trade with America, where he undertook to sell a certain quantity of paper during "the present war," allowing the Royal Treasury a certain percentage of the profits.  
3 pp., folio. N.D. (circa 1796). **£5 5s**
- 486 **VACHON** (Marius). Les Arts et les Industries du Papier en France, 1871-1894.  
With numerous illustrations of Paper-making Machines, Printing Workshops, Lithographic Workshops, Posters, etc., etc.  
Folio, half morocco gilt, uncut, t. e. g. Paris, 1894. **£1 5s**
- 487 **VAN DEN CORPUT** (Ed.). De la Fabrication du Papier au point de vue de la technologie chimique, et des perfectionnements successifs apportés à cette industrie.  
8vo, original wrappers. Paris (1861). **6s**
- 488 **VAN WESTRUM** (A. S.). Bamboe en Ampas als Grondstoffen voor Papierbereiding door Thomas Routledge.  
8vo, original wrappers. Arnhem, 1876. **7s 6d**

## § V

## BOOKS ABOUT BOOKS, AND BIBLIOGRAPHIES



- 489 **ABBOTT** (T. K.). Catalogue of Fifteenth-Century Books in the Library of Trinity College, Dublin, and in Marsh's Library, Dublin.  
With 11 plates (some in colours).  
8vo, original cloth, uncut. London, 1905. **15s**
- 490 **ADVIELLE** (Victor). La Bibliothèque de Napoléon à Sainte Hélène.  
4to, original wrappers. Paris, 1894. **10s 6d**
- 491 **AERONAUTICS**. List of the Works on Aeronautics in the Science Library, The Science Museum, South Kensington.  
8vo, original paper covers. London, 1913. **5s**
- 492 **ALCOVER** (A.). Pertret per una Bibliografia filologica de la llengua Catalana del temps mes antic fins a 31 de Desembre de 1914.  
8vo, wrappers. Palma (de Mallorca), 1915. **8s 6d**
- 493 **ALLENDE SALAZAR** (A.). Bibliotheca del Bascófilo. Ensayo de un catálogo general sistemático y critico de las obras referentes à las provincias de Vizcaya, Guipúzcoa, Alava, y Navarra.  
Royal 8vo, new Spanish calf. Madrid, 1887. **£1 5s**
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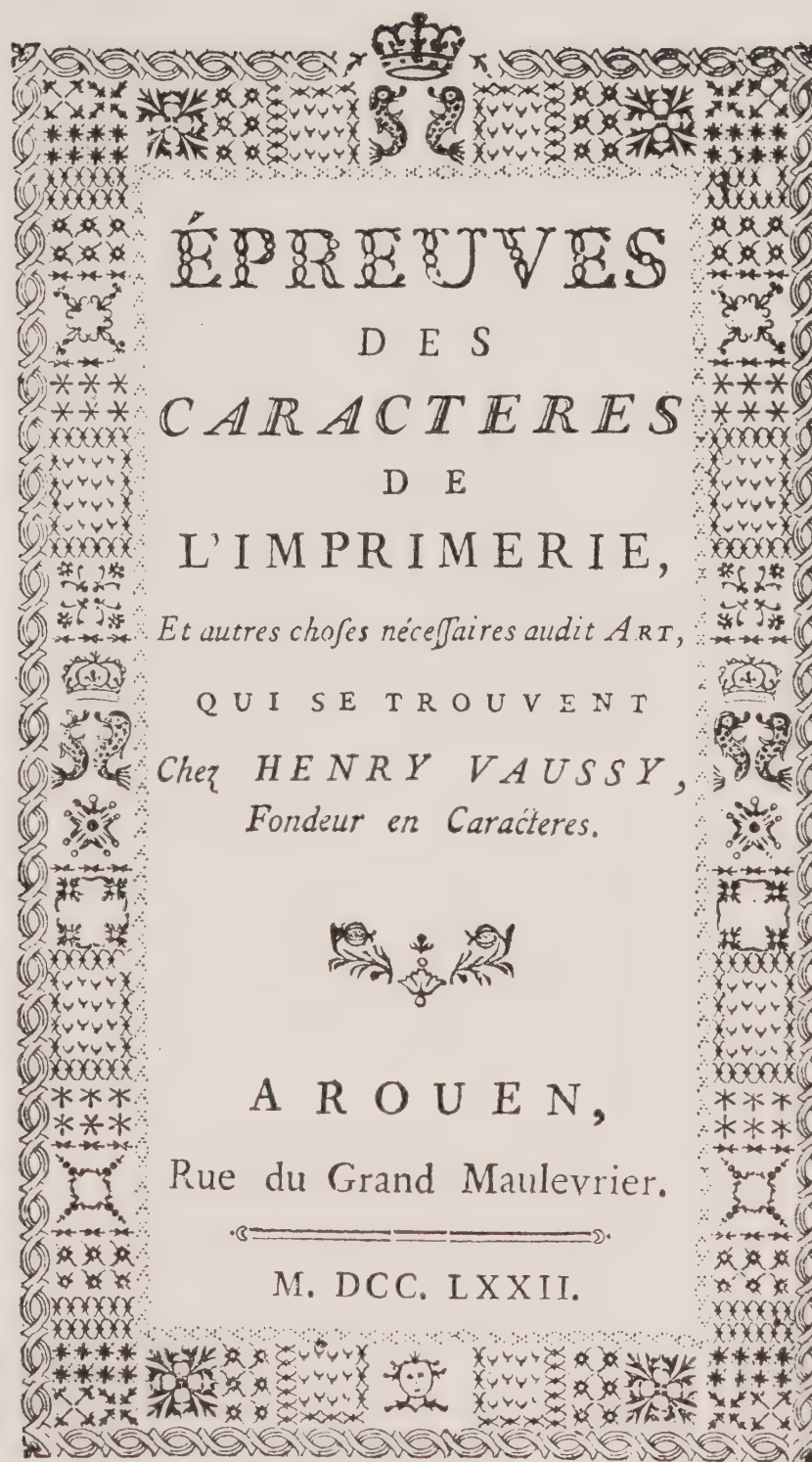
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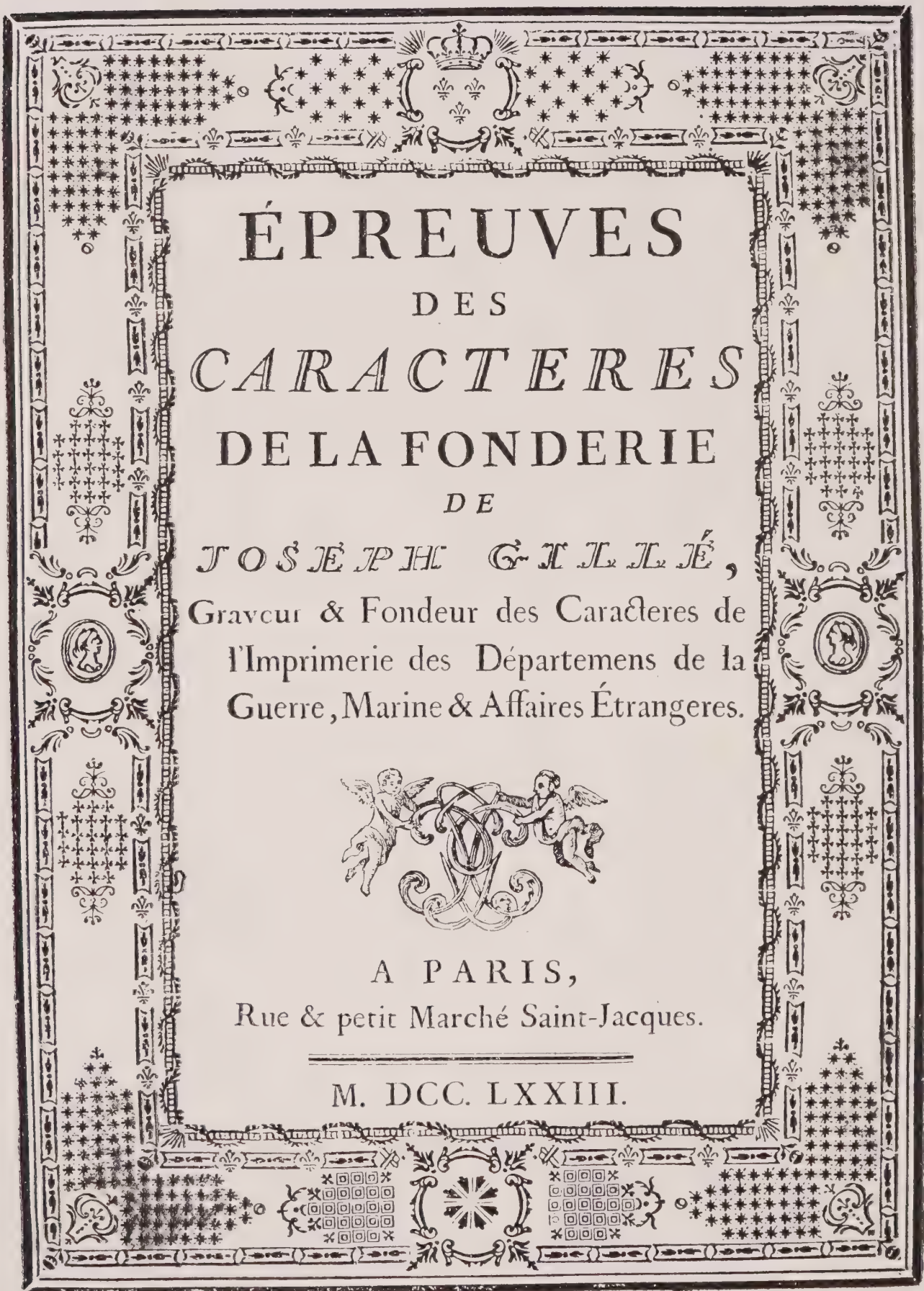


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SIVE  
FRANCOFORDIEN-  
SES NUNDINAE.

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prostant, pagina septima indicabit.

HENR. STEPHANVS  
*de his suis nundinis.*

*Impiger extremis merces non sumis ab Indis,  
Sed piger hasce potes lector habere domi.*



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Among the literary curiosities, connected with Anglo-Jewish history, are a document between Richemus de Gobert and John de Aldefelde (Oldfield) about the Monastery of St. Mary and the Holy Angels—which was unearthed, along with numerous other fragments, in the Geniza, "that famous lumber-room of the ancient Synagogue of Old Cairo"; Manuscripts written by the Da Costa Athias, who founded the Hebrew Collection at the British Museum; Hebrew Odes and Elegies for English Monarchs and Princes, etc.

The facsimiles given in the Catalogue will be of use to other collectors and students, fragments of important lost works, such as the Saadya, being given in order to assist others in their identification, as the treasures of the Geniza are scattered among many great libraries, especially in Cambridge, Oxford, and the British Museum. It should be mentioned that some of the MSS., although written in Hebrew characters, are not in the Hebrew language, but in Greek, Persian, German, etc. There are three indices: Subjects, Names, and a Geographical Index.

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Jean Foucquet was a native of Tours and was "painter and illuminator" to Louis XI. It seems, however, that his most celebrated work was the Book of Hours, "in which the miniatures constitute a series of pure *chefs d'œuvres*, to which we of to-day render the homage of our admiration. We believe that Etienne Chevalier's Livre d'Heures remained in his family until the death of his last descendant in the male line, Nicolas Chevalier, Baron de Crissé, who died in 1630. The erudite Gauguères, who died in 1715, recognised it as the original book. But a day came towards the dawn of the eighteenth century, when the volume fell into the hands of a vandal. He divided up the book, detached each page which was ornamented with miniatures, and threw away the remainder of the book, which may have been destroyed, but whose existence is, at any rate, entirely unknown." In order to make these miniatures appear as independent paintings, the vandal carefully covered some of the words of the text which appeared on the same page as the miniature with ornamental borders cut from other miniatures of a much later period, the eighteenth century.

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This monk's account book, of which the present work treats, presents an amusing miscellany of entries, wheat, vegetables and vestments alternating with details of expenditure with regard to bindings, etc. Small loans are carefully noted down, with the date on which the repayment was due, and it is especially interesting to note the modest sums paid for the leather from which the bindings were evolved. Sevenpence is the price of a piece of red leather, while the monk's fee for binding two Grammar books for a Gilder's little boy is just over a shilling. The contemporary travelling expenses of a monk seem to have been equally  
(Continued over).



**Gruel** (Léon)—*continued*.

modest, for we find that November 2nd, 1478, is the date set aside for the repayment by Brother Lorenzo, Chaplain of Giovanni de Empoli, of the sum of "one florin which I lent him, he having told me that he wished to go to Florence with Pieriano Grappino."

The two plates consist of an illustration of the binding of this account book, and a facsimile of one of the pages.

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Jacques Auguste de Thou, historian, was born in Paris in 1553. He was the third son of Christophe de Thou, first President of the Paris parliament. Originally intended for the Church, he took up the study of law under Cujas and Hotman. In 1573 he accompanied Paul de Foix, French Ambassador to Italy, and there conceived the idea for his famous history. At the age of 24 he was nominated councillor-clerk to the Paris parliament, and in 1581 he was a party to a parliamentary commission formed at Bordeaux, where he met the Prince de Condé. He undertook several missions in Picardy and Normandy at the instance of Henry III. (of France), who made him a State Councillor forthwith and summoned him to the parliament which had been transferred to Tours, of which he acted as President; and later (1589) sent him to Germany and Italy together with Schomberg in search of financial assistance. On his return to France, Henry IV., whose confidant he was, ordered him to prepare the edict of Nantes; but, together with some other magistrates, he opposed the admission into France of certain laws of the Council of Trent which were detrimental to the liberty of the Gallic Church. With the retirement of his brother-in-law Achille de Harlay in 1611, he was unable to obtain the post of first President of the Paris parliament under Louis XIII., as had been promised him under the old régime; but the official attempt to make up for this disappointment by nominating him one of the three Directors of Finance who were appointed to succeed Sully, was no consolation to him.

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Bigmore and Wyman have some interesting notes on this diplomat in his capacity as printer: “[Franklin] holds the most prominent place in the long list  
(Continued over).



**Franklin** (Benjamin)—*continued*.

of distinguished printers. His career is, however, too well-known to require recapitulation here. In all his enterprises he never lost sight of the fact that he was a printer, and, in his will, he simply described himself as such. . . . Some points in Franklin's career deserve mention in this Bibliography, and are especially interesting to English printers. He came to London on the 25th December, 1724, being then eighteen years of age. He had about £12 with him, and some letters of recommendation, which he found to be useless. By accident he strolled to the printing-office in Bartholomew Close of Samuel Palmer . . . and obtained employment there as a compositor, being engaged upon a second edition of Dr. Wollaston's 'Religion of Nature Delineated.' . . . Franklin's literary ardour was aroused by some of the Doctor's statements, and he wrote, and got printed for circulation among his friends, a reply, which introduced him to some of the leading people of the time. He continued at Palmer's about a year, when he left inclined to make a change," and was taken into the printing house of Watts near Lincoln's Inn Fields as a pressman.

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An interesting treatise on the technique of etching, with some beautiful little reproductions of drawings.

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Bigmore and Wyman, Vol. I., p. 430.



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One of a limited edition of 100 copies, with 28 beautifully executed engravings of portraits and title-pages after designs by Rubens. In the text, M. Rooses quotes from papers in the Plantin-Moretus archives, and an interesting item is the account rendered by Rubens for his designs, which averaged twenty florins apiece. In this book we also get an explanation of the symbolical compass used in the Plantin printers'-sign, which represents their motto, "Labore et Constantia," the arm which describes a circle symbolising work, whilst the immobile one represents Constancy. An interesting explanation is also given of the symbolic significance of the plates reproduced.



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8vo, wrappers, uncut. Antwerp, 1911.

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The illustrations comprise 115 different printers' signs of this famous house, the first five (1555-6) bearing the sign of the vine; while from the sixth onward the symbol of the compass is used in some form or another; the forty-fifth design reproduced being the last to be used by Christophe Plantin himself in 1584. The central device of the compass, with different borders and figures, was used by his widow until 1596 (when Jean Moretus carried on the business), and her various successors, until 1876, when the business was sold to the municipality of Antwerp. There is an illustration of one deviation from the usual cipher, namely, the star of Bethlehem guiding three crowned figures. This emblem was engraved for Jean Moretus, circa 1578, by Gerard Janssen de Kampen.

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